

# Wyndham Public Art Plan

2022 – 2032



## Acknowledgement

Wyndham City recognises Aboriginal and Torres Strait Islanders as the First Custodians of the lands on which Australia was founded. Council acknowledges the Wadawurrung and Bunurong peoples as the Traditional Owners of the lands on which Wyndham it is being built.

For tens of thousands of years, the Werribee River has been a significant meeting place for Aboriginal people to build community, exchange resources, and share responsibilities for its land.

Council pays respect to the wisdom and diversity of past and present Elders. We share commitment to nurturing future generations of Elders in Aboriginal and Torres Strait Islander communities.

Council recognises that supporting social inclusion and economic development in Aboriginal households is key to Reconciliation in Wyndham.

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## Development of this document

The Wyndham 10 Year Public Art Plan was produced following extensive research, consultation, global benchmarking and in close reference to all current relevant Council plans, policies and strategies which are listed in section 21.

The consultation process included community stakeholders and organisations, individuals, sector experts, practising artists and internal stakeholders. The methodology tested research and best practice models in conversations with stakeholders to check relevance, capture opportunities and understand priorities.

## Document purpose

This Plan captures the principles, curatorial themes, approaches to planning and prioritising, supporting pillars of approach, governance and procurement processes that will be applied to the next ten years of public art programming in Wyndham City, to achieve the public art plan vision.

## 1. Vision

Wyndham City intends to develop a world class public art program over the next ten years, delivering dynamic contemporary public art to its diverse communities, in a creative celebration of place, culture and environment.

## 2. Introduction to Public Art in Wyndham City

The term Public Art refers to all forms of permanent, temporary, and ephemeral artworks located in a space which has public visibility, use and access. This includes open spaces, urban places, public and civic buildings where communities can view and access art of many forms. Traditionally it has encompassed diverse artforms from two-dimensional works such as paintings, mosaic, and murals to sculpture. Contemporary public art practice and activity now includes digital artworks, interactive new media artworks, performance, and sound art. There are many works in public spaces that have a high degree of interactivity and movement such as those employing light, sound, and water. Public art activity can also occur at events, festivals, and celebrations in public spaces.

Council's Public Art Collection is currently made up of three key components:

1. Permanent public artworks located in public spaces,
2. Pop-up (inflatable) artworks,
3. Temporary projects.

Wyndham City's 10 Year Public Art Plan aims to support the development of a public art collection of quality and regional significance.

## 3. The Role of Public Art

Contemporary public art can transform our streets, buildings, parklands, and the fabric of our city. It can enhance a city's identity and contribute to the cultural life and the liveability of a city. Public access to art is increasingly important in placemaking, an approach of creating public spaces that brings people together, reflects communities and builds a strong sense of local place, identity, and civic pride. The best form of contemporary and public art is artistically excellent, is created for the people and space in which it is located and encourages discussion and new perspectives.

Public art can be engaging, captivating, challenging and thought provoking. As the most readily accessible of artforms, it will always generate public debate and comment. The capacity of public art to reflect contemporary issues, question our assumptions and spark debate is one of the indicators of a socially progressive and cultivated society.

Public art is central to the ongoing development of Wyndham City as a vibrant, creative, and engaged city.





## 4. Principles

The Public Art & Collections Policy describes six key principles. These principles form the framework for how the policy is implemented into practice.

### 1. Creative Commissions, Acquisitions and Programs

Public art and collections in Wyndham will be highly creative, contribute to innovative contemporary artistic expression and cultivate a distinctive cityscape and public realm.

### 2. Place Activation and Urban Design

The quality, character, and experience of open spaces, the natural and built environment and public buildings will be enriched through urban design collaborations, integrated artworks, acquisitions, and a program of place activation.

### 3. Community Engagement and Connections

Public art and public collections will enrich the cultural life of residents through artistic engagement, a public education program and the creation of meaningful artworks which celebrate Wyndham's diverse communities and natural environment.

### 4. Leadership with Developers

Council will demonstrate strong leadership in promoting the cultural and economic benefits of public art and acquisitions to developers and in advocating for it as an integral part of private development.

### 5. Best Practice Management

The public art program and all public collections will be managed to best practice principles and collection management standards, drawing on industry expertise and a whole of Council approach.

### 6. Partnerships

Council will seek and work in partnership with industry and community to build capacity of the program and the artists that create it.



## 5. Curatorial Themes

The key themes of the Curatorial Framework underpin the intention, public and cultural value created by Wyndham's Public Art & Collections program. They are designed to offer a test of new concepts, as a means to contextualise public art and collection items as they relate to public experience and enjoyment of the collections, and to frame aesthetic choices in creating and presenting new work.

These themes are derived directly from the current community and place context, as well as reflecting the City's desired future state as a culturally mature, contemporary, and cosmopolitan place with an international profile.

### Theme #01 - Foregrounding

Foregrounding is an approach that preferences Aboriginal knowing and being, as a way to work with place, story, and connection. To foreground is to bring attention to and to form meaning around. In this sense we wish to approach our program and commissions with a deep understanding of place and connection formed with involvement and collaboration with Aboriginal community members, artists, and curators.

### Theme #02 - Habitat

Artworks that engage with the unique natural, built, and cultural landscapes of Wyndham while considering growth, societal and suburban change. We are concerned with the human impact on environment and the impact of environment on human life. Through this thematic we engage with broader themes of environmental, economic, social, and cultural sustainability. We consider how we live now, how we lived then and how we will live in the changing environment we call 'home'.

### Theme #03 - Localism

Work that reflects the past, present, and future communities of Wyndham while also leveraging Council's program to stimulate local cultural production and creative industry. This thematic creates a space for a uniquely Wyndham cultural character to emerge, with all of its emerging influences. This is set in a context of rural, coastal, and urban lifestyles, all significant parts of the deep suburban experience here. It recognizes that our people make work that speaks to this place and that our people are creative, culturally complex and emerging in influence. We make space for these perspectives in the work we commission and actively prioritize possibilities for creative growth and endeavour.

### Theme #04 - Futurism

Works that engage with new mediums and forms of artmaking while creating space for all of the possible futures that a young and emerging cosmopolis can generate. This thematic engages with technology and innovation, recognising that cultures adapt to technological change finding new ways to express ancient traditions and ideas. Drawing upon the reclamation of Futurism by younger artists, this thematic offers an expanded view of how culture is expressed in a contemporary context. It preferences younger voices, new ways of making, the digital realm as a platform and place; and the hybrid of design, performance and traditional artmaking that creates the new and now. It is bold and offers a unique positioning for Wyndham as a potential hub of technology enabled art and creative industry grounded in a highly diverse community.

## 6. Planning and Prioritising

New commissioning opportunities are generated via new community infrastructure activity or through alignment with Council's strategic priorities. This activity is captured in two primary documents:

1. This 10 Year Public Art Plan (aligned with Council's 10 Year Capital Works Plan) and
2. The Public Art & Collections Annual Program Plan.

## 7. Strategic Priorities

Alignment with Council's strategic priorities is particularly relevant for non-capital and object commissioning. These should be updated at each update of the City Plan. The following priorities are relevant to Public Art & Collections activity and influence program and commission decision-making.

### Access and Distribution

- Consider the distribution of public art across the City with a lens of access and service distribution
- Understand and apply the successes of clustering and concentrating art works in order to elevate the impact of commissions with unique neighborhoods and activity centres

### Activity Centre Activation

- Invigorate local commerce and visitation by activating retail and service precincts, to increase local economic development and support local business
- Build civic pride and social connection amongst residents and businesses through activation, improving and adding to the special physical character of Wyndham

### Festivals & Events

- Strengthening Wyndham City's reputation and brand as a regional, national, and international visitor destination

### Industry Development

- Supporting emerging creative industries and development of a creative city
- Supporting innovation, entrepreneurial energy, and capacity
- Contributing to the culture, vibrancy, and lifestyle opportunity to attract and maintain the workforce for the emerging technologies and smart city agendas

## Public Art Collection

Heat map of the collection across Wyndham City.

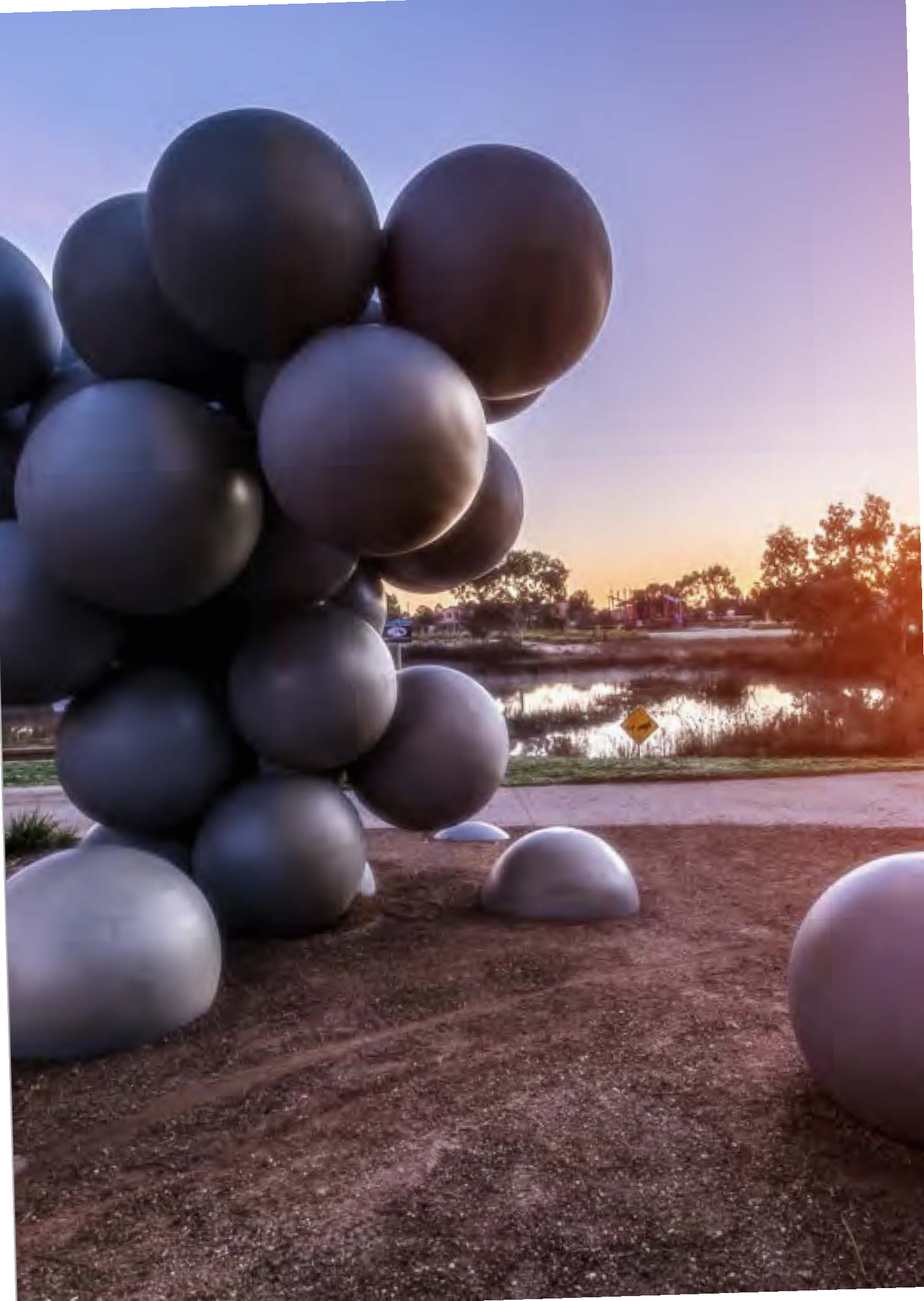




## 8. Pillars of Approach

Developing and delivering a world class public art program over the next ten years is not solely about commissioning an agreed number of artworks, it requires a number of other factors to be considered and included in our plans. These crucial supporting pillars of approach are:

1. **Consultation** – as a key part of our 10 year public art plan we intend to establish ongoing internal and external consultation. Public consultation will enable us to understand our people, our place. By talking to, and listening to, our communities we will be enabled to deliver a public art program that will engage our audiences and enhance our environments for everyone. Deep, genuine, ongoing engagement and consultation will allow us to develop an outstanding public art program that is truly reflective of our diverse and rich communities and will deepen our community's appreciation and engagement with our public art program.
2. **Communication** - Integral to our ongoing consultation and forward programming is communications. We will update all current available online information to provide consistent information on the existing public art collection. We will develop a dedicated and focused communications plan to support the ten-year public art plan and wider program. Through clear, and ongoing communications we will celebrate our existing collection, the forward plan, new commissions, and initiatives and deepen community engagement and understanding of public art.
3. **Education and Engagement** - We will seek to improve access, education, and engagement with the public art collection - developing a strong education and engagement program around the developing public art collection across a variety of mediums and methods. This work will seek to develop and grow a community of public art champions and supporters, shoring up support for more ambitious commissioning in future.
4. **Artists Development** - The program will integrate opportunities to strengthen the capacity of local artists. With the need to include established artists in our programming, we will also focus on supporting and developing local and emerging artists via a range of supported and temporary commissioning programs as well as professional development programs including talks, workshops, mentoring/assistant roles, short courses, funding, open calls and other opportunities for emerging artists. These development opportunities will be factored into the planning of major public art commissions, so that emerging artists are able to learn and be involved in projects with more experienced artists.
5. **Research and Evaluation** - We will actively engage in research across the field, working with a range of partners, internally and externally, to ensure best practice. With this long-term investment and plan implementation there is an opportunity to capture and share the impacts and learnings from the program. We are committed to an ongoing continuous improvement approach to all aspects of programming. All work undertaken will be periodically assessed and evaluated, either internally or externally.



## 9. Public Artwork Commissioning Levels and Procurement Processes

Public art commissions undertaken can be divided into different levels according to their scale, budget, complexity, estimated delivery time, evaluation requirements and approval requirements, these are tabled below.

Level	Budget Range	Profile Rank	Estimated Delivery Time	Evaluation Requirements	Approval Requirements	PACMWG (Internal)	Councillors	PACEAP (External)	Examples
<b>Level 1</b>	Up to \$50,000	Low	Up to 1 year	PACEAP provides advice	To be approved by the Manager Vibrant City Centres or their delegate	No Involvement	Informed via Creative City Portfolio holder	Informed or Involved	Includes temporary projects/initiatives
<b>Level 2</b>	\$50,000 - \$150,000	Low	Up to 2 years	PACEAP provide advice and recommendations	To be approved by the Director City Design & Liveability	Informs & Advises	Informed via Creative City Portfolio holder	Advise & Recommend	Smaller scale public artworks
<b>Level 3</b>	\$150,000 - \$300,000	Medium	Up to 2 years	PACEAP evaluate and make recommendations	To be approved by the Director City Design & Liveability	Informs & Advises (member/s nominated for assessment process)	Informed via Creative City Portfolio Holder & relevant Ward Councillors	Evaluate & Recommends	Medium scale public artworks
<b>Level 4</b>	\$300,000 - \$500,000	High	Up to 4 years	PACEAP evaluate and make recommendations	To be approved or recommended by the Director City Design & Liveability, with Executive and Councillor Briefings at discretion	Informs & Advises (member/s nominated for assessment process)	Informed via Creative City Portfolio Holder, relevant Ward Councillors & All-Councillor communications. Creative City Portfolio Holder to Chair Assessment Panel	Evaluate & Recommends	Large scale public, more complex artworks
<b>Level 5</b>	\$500,000 +	High	Up to 4 years	PACEAP evaluate and make recommendations	Director recommends to Council for approval	Informs & Advises (member/s nominated for assessment process)	Council decision at Ordinary Council Meeting	Recommends	Large scale public, more complex artworks

Notes:

1. PACEAP = Public Art & Collections Expert Advisory Panel
2. PACMWG – Public Art & Collections Management Working Group
3. Level 5: Wyndham City has not previously commissioned a work at Level 5 and it is not included in the program planning. The inclusion of Level 5 allows for a process to apply for a work within this expenditure range due to inflationary pressures and rising material costs that could be envisaged over the lifespan of this plan.



## 10. Project Planning

The following table charts the proposed forward plan for the different levels of public art commissioning over the next ten years, demonstrating how the staggered levels of commissions will be spread across the forecast period from Year 1 2022-2023 to Year 10 2032-2033.

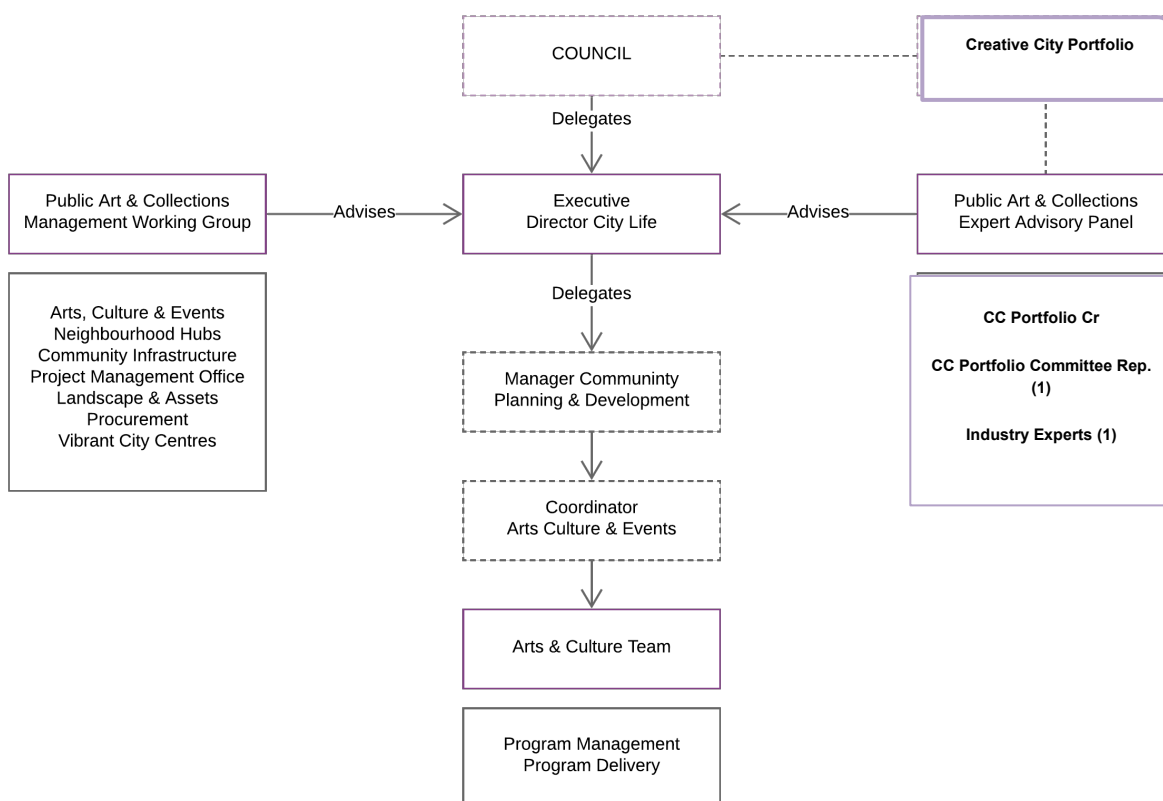
Commission Levels	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Number of Projects
<b>Commissions Level 4</b> Major projects Approx 4 yrs delivery \$300 to \$500k	1			2			3				3
<b>Commissions Level 3</b> Medium projects Up to 3 years delivery \$150-300k	1		2		3		4		5		5
<b>Commissions Level 2</b> Smaller projects Expected 2 years delivery \$50 - \$150k	1		2		3		4		5		6
<b>Commissions Level 1</b> Temporary projects/initiatives 1 year delivery Up to \$50k	1 2	3 4	5 6	7 8	9 10	11 12	13 14	15 16	17 18	19 20	20

## 11. Governance

The Public Art & Collections Program receives guidance from two groups; an internal Management Working Group (PACMWG) as described above and an Expert Advisory Panel (PACEAP) which is comprised of the Creative City Portfolio Councillor, a Creative City (CCPC) Portfolio Committee Representative and three Industry Experts.

This advisory group is convened by the Director of City Design & Liveability and makes recommendations on the curatorial and artistic aspects of the Public Art & Collections Program. Final decisions about the program in terms of awarding commissions and acquiring work are ultimately made by Council Officers within their delegations, or Council where appropriate. However, it is expected that recommendations made by the PACEAP will be considered when making decisions about commissions and acquisitions. Outside of these formal Governance processes, communications to stakeholders including community and Councillors will be incorporated into business as usual commission processes. Where commissions are assessed by officers or the PACEAP as being high profile and controversial, the commission will be referred to Councillor briefing.

Public Art & Collections – Governance Structure.



## 12. Roles & Responsibilities

Wyndham City Council's Vibrant City Centres Department is responsible for the management and delivery of the Public Art & Collections Program, coordinated within the department by the Arts & Culture Team. The scope of decision making and authority to act is delegated to the Team to coordinate and deliver the program on Council's behalf.

A number of relationships help to support this responsibility:

- **Coordinator Arts, Culture & Events:** This role oversees the Public Art & Collections program including new programs, commissions, and acquisitions
- **Manager of Vibrant City Centres:** This role 'owns' the Public Art & Collections program and can directly approve commissions and acquisitions of large scale within their delegation.
- **Director City Design & Livability:** This role 'sponsors' the Public Art & Collections program and can directly approve commissions and acquisitions of large scale within their delegation.
- **Public Art & Collections Management Working Group (PACMWG):** This group is drawn from across Council and offers operational guidance to the program and evaluates all of proposed public art commissions from levels 3 and above. Membership is determined by 'stake' in the management of Public Art and is governed by a Terms of Reference including representation across Council directorates.
- **Public Art & Collections Expert Advisory Panel (PACEAP):** This advisory group is convened by the Director of City Design & Livability, is chaired by the Creative City Portfolio Councillor and makes recommendations on the curatorial and artistic aspects of the Public Art & Collections Program, providing expertise to Council on the commission, acquisition and deaccession of public art through provision of community context, specialist knowledge and advice. The group meets quarterly. The group inputs into and provides feedback on the annual plan as well as collection management issues and opportunities. The panel advise on strategy as well as provide feedback into complex projects.  
Membership is determined by an Expression of Interest process and is governed by a Terms of Reference. The Public Art & Collections Expert Advisory Panel is appointed for a period of 5 years. Membership is comprised of:
  - Representatives of Council, the community, and the arts industry
  - Creative City Portfolio Councillor
  - One community member of the Creative City Committee
  - Up to three arts industry expert panel members
  - Council Officers, nominally the Director of City Design & Liveability or delegate
  - Additional Council Officers from the Arts, Culture & Events Unit will attend in a supporting capacity
  - Ward Councillors and community stakeholders may be invited to the panel to develop projects that relate to their ward or community of interest



## 13. Profile and Scale in the Decision-Making Process

Public Art and collecting activity ranges in scale and impact. The level of authority and consultation recommended for commissions, acquisitions, and program activity needs to consider profile and scale.

Works of higher profile and scale should be referred to the appropriate level of authority for endorsement. A work that is high profile, but low cost should also be referred to appropriate level of authority for endorsement – this can be assessed case by case with guidance from the PACMWG.

**Profile** refers to the public visibility of the commission or acquisition. It describes the potential for levels of public interest. The site and stakeholders provide a guide for determining the profile of the commission. High profile commissions should be referred to Director for a recommendation regardless of expenditure.

**Scale** refers to the size of the work in the public realm in combination with the cost of commissioning or acquiring the work. Scale can also be determined by the level of service that the community infrastructure provides as outlined in the Wyndham Community Infrastructure Framework.

## 14. Community Infrastructure, Open Space and Capital Projects

Funding for public art associated with community infrastructure and capital projects is considered and included in the business case for these projects. The scale of investment into public art components will depend on the context and objectives of the project. These funds may be expended on integrated, stand alone, temporary, and permanent artwork (or a combination of these), as determined by Council informed by advice from the PACMWG and PACEAP.

Aligned with the level of service provided at the Centre, Facility or Open Space, the table below reflects the scale of commission required. The planning and resourcing of these commissions is dependent on the approval of budget integrated into Business Cases. The works for these projects are often integrated, can apply sound, augmented and light technology and design elements to create unique art works for highly utilised public assets and spaces. Careful planning is required to ensure holistic operational costs are budgeted for to deliver these projects.

Scale of Public Art Commission Required For Community Infrastructure			
Level of Service	Community Infrastructure Description	Open Space / Town Centre Hierarchy	Typical Public Art Commission Opportunity
Level 1	<b>Local Early Years Centre</b> Kindergarten/ MCH/ Consulting	Pocket Local	Existing Collection Item Small Scale Commission Temporary Activations
Level 2	<b>Local Community Centre</b> Kindergarten/ MCH/ Consulting Community Space	District	Medium Scale Commission Murals and 2D design integrations
Level 3	<b>Community Learning Centre</b> Kindergarten/ MCH/ Consulting Community Space Library Arts & Culture	Municipal / Regional	Murals and 2D design integration Medium - Large Scale Commission

Level 4	<b>Municipal Centre</b> Kindergarten/ MCH/ Consulting Community Space Unique Service/ Function	Municipal / Regional	Large/ Major Scale Commission
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Inclusion and identification of public art opportunities early in the community infrastructure planning process leads to outcomes that are better aligned with the purpose and intention of the building/open space. Forward planning also allows for public art that is integrated into the design of the building/ open space, and where appropriate can influence the design of the building/ open space.

Planning for Public Art Commissions		
Phase	Considerations	Actions
Visioning & Service Planning	<ol style="list-style-type: none"> <li>1. What is the purpose of the building/ open space? What need does it serve?</li> <li>2. Can Public Art enhance, communicate, or complement that purpose and need?</li> </ol>	Determine requirements Include in 10 Year Public Art Plan
Master Planning & Asset Planning	<ol style="list-style-type: none"> <li>1. Where are the opportunities for Public Art?</li> <li>2. What scale of Public Art Investment is required?</li> </ol>	Determine project scale and budget
Design	<ol style="list-style-type: none"> <li>1. Will any Public Art be integrated into the design of the building/ open space?</li> <li>2. Should an artist be appointed early enough to be able to work alongside the design team?</li> </ol>	Include Public Art (and artists) in any co-design and engagement work. Outline all requirements – including dimensions, substrates, constraints, and timeframes as soon as this information is known
Construction	<ol style="list-style-type: none"> <li>1. How will any delays/constraints impact the delivery of Public Art?</li> <li>2. Are there any efficiencies that can be achieved through better coordination?</li> </ol>	Set agreed timelines and schedules Ensure all stakeholders are across the delivery of the public art project
Operation	<ol style="list-style-type: none"> <li>1. What happens once the Public Artwork is handed over?</li> </ol>	Complete Artwork Handover Ensure all conservation requirements are added to plan Develop and monitor conservation and maintenance costs

## 15. Best Practice Principles

Wyndham City is committed to Public Art & Collection practices that are best practice. Guidelines for best practice are outlined by [NAVA – The National Association for Visual Artists](#), [Arts Law](#) and [the Ministry for the Arts](#).

In practical terms best practice is largely concerned with protecting the rights of artists, ensuring artists are paid fairly for their work, transparency in decision-making and safe work practices. These principles are aligned to Council's values; however, some specific practices are required in the public art and collections space:

- Fair payment for creative work – including the payment of concept fees at the pre-commission stage.
- Payment at NAVA rates – this is the industry standard and should be considered a minimum rate.
- Protection of intellectual property rights at all stages of commissioning, acquisition, and collection management – including online and on social media.

Best practice principles are designed into Council processes and documentation that pertains to Public Art & Collections activity and are updated based on the best advice available from the industry's peak bodies.

## 16. Artist Selection Processes

There are three procurement routes as follows:

### 1. Open Call/Expressions of Interests

Artists are invited to submit expressions of interest (EOI) in response to the publicly accessible commission brief. Information to be submitted should always be minimal and should never include any sort of concept development without fees

### 2. Limited competition by invitation

A long list of possible artists is drawn up, then assessed against agreed criteria to reach a shortlist of suitable candidates. These shortlisted artists are then invited to develop concept proposals responding to the commission brief and paid a fee for this early development stage.

### 3. Invited concepts

Artist/s are invited to create concepts in response to a commission brief based on reputation and suitability to the commission. In this instance the artist/s would work closely with the project team to create suitable concepts within the wider project context.



## 17. Periodical review

This plan will be reviewed every 3 years as a part of Council's Arts & Culture Team's ongoing business planning process. Success will be measured using a range of approaches, qualitative and quantitative data.

## 18. Further Information

Further information about the Council's art program and Public Art & Collections can be accessed via our website:

<https://www.wyndham.vic.gov.au/services/arts-culture/public-art-and-collections-policy-2019>

## 19. References

This document should be read in conjunction with:

- Published Public Art and Collections Policy – 2019
- Landscape Creation - WCC - Development Levels of Service - Document - PART B - Appendix - 20190805 (A2187203)
- Wyndham 2040 Vision
- Wyndham Festival and Events Framework
- Wyndham Open Space Strategy - WOSS FINAL – MAIN
- Social and Economic Inclusion Framework - 2020-2023

## 20. Notes

This document has been prepared in consultation with T Projects. T Projects are creative and cultural consultants and curators, integrating permanent public art into complex, built environments based in Melbourne. While T Projects use all reasonable attempts to ensure the accuracy and completeness of the information in the document, to the extent permitted by law, T Projects makes no warranty regarding the information in this document.



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[wyndham.vic.gov.au/arts](http://wyndham.vic.gov.au/arts)

